From the Century Magazine.

IN HAMLET'S LAND. Night Pictures Which Fit in Perfectly With Those of the Play.

The pictures of his father and uncle to which Hamlet called his mother's attention were not miniatures, Jacob Riis tells us.

"Standing in the 'flag battery' at night. with my back to the guardhouse-very evidently the 'platform' of the play-and folwhere the ghost walked, I have more than once felt sure that he must have been there, The scene is so perfectly apparent. You pick out the spot at sight, and once you have the play and the place hitched toin Even more is this true of the scene Hamlet reproaches his mother, which, it seems to me, the critics have

hen he bids his mother Look here, upon this pleture, and on this: The counterfeit presentment of two broth-

The arras through which Hamlet stabs Peiorius was, in fact, a picture gallery of Danish kings down to Frederick II, who signed it. We not only have his contract with Hans Kniener, with directions for the portraits of the 111 kings of whom there including himself and his n. Christian IV; his order of September, 1585, when the tapestry was hung in the completed eastle, to let Thyge Brahe, his 'man and servant,' have access to it, that he might the more intelligently publish the story of the monarchs, according to the names and order of the portraits on the tapestry we have made in our hall in our palace of Kronburg,' and a description of gold, wherein all the Danish kings are ex-prest in antique habits according to their severall times, with their armes and inscriptions containing all their conquests

"But to complete the evidence the arras itself, or what is left of it, is still to be seen in the Copenhagen Museum of Antiquities. It was twice in peril of destruc-tion by fire, once when Kronburg was all palace of Frederiksborg, when that was Valdemar to Victorious, whose father Saxo served, to the second Frederick."

Recipe for Stage Villainy.

From the Boston Post. "This is the day of the refined stage villain." Such is the statement of the English actor, Cooper Cliffe, who in professional life is always a villain, being at the present moment the chief scoundrel of "The Price of Peace," the latest Drury Lane thriller, "The gentleman." he continues, "who used to perambulate the stage with a twelve-inch knife, crying for blood, is extinct. To be a thoroughly admirable villain nowadays the most necessary qualification is sufficiency of motive. No one goes about doing evil through sheer cussedness. It would not pay. Then, again, the excellent villain will have his moments of remorse. That is why. my opinion, Spider of 'The Silver King' is the finest villain in melodrama. thing the would-be stage bad man should remember is to be natural in his naughtiness. He must never attempt impossible depths of villainly, for such action in these days is apt to make him look ridiculous. Then the successful villain should be digni-Thereby he gains the respect of audience. Moreover, he should be the brainlest character in the play-keen, calculating, ambitious. He must also have a sense of humor. The villain who smiles occasionally is more impressive than the one with the chronic scowl. One other quality he must have-power. When he's 'on' he must rule the roost, dominating everybody.

From the Philadelphia Saturday Evening Post Vance Thompson in his Paris letter says: "It was 6:30 in the morning. The St. Lazare station was uncanny, for the moon was shining broad and full, and the dawn was creeping up. Madame Sarah's carriage drove into the court. Young and smiling she stepped out-a handsome figure of a woman in a long fur coat. Then Coquelin came. There came, too, a host of actors and actresses, journalists and society folk. They cried, 'Vive Bernhardt!' and 'Vive Co-'I'll be home again in six months,' said

Madame Sarah, throwing kisses to her 'But what are you going for?' they asked her sadly. 'For a million,' said Madame Sarah.

"And that was true; for her tournee in the United States she is to be paid 1,000,000 francs and all her expenses."

Hardest Role to Play. From the Chicago Post.

"What is the most difficult role you ever played?" asked the curious one.

terviewed must enact the part." 'Oh, nothing; only that is the most diffi-

Frightened by the Thunder.

are still laughing over an incident which happened the opening night of the play. chute is just above the room, and when other heavy things used to make the property noises. The women rushed out of the room half clothed, and shricking most realistically. Their voices added to the din several notes not down in the manager's list. The women were caught in the wings and quieted, but they have never been caught upstairs since while Rome burns.

Rehau in a Dreyfus Play.

It is reported upon fairly good authority that Miss Ada Rehan has purchased the American and English rights of a drama by Phillipi, which is based upon incidents of the celebrated Dreyfus case. Duse has purchased the continental rights. The point of the play's story, according to this report, is the majority of his plays. It was Conan a wife's effort to release her husband from Devie, he says, who made Sherlock Holmes unjust imprisonment. Other expedients failing, she leads her husband's accuser to make love to her, and thus obtains papers that prove his innocence. Evidently it is an emotional play, which is something Miss Rehan has never done much with hereto-tore. Yet it is possible she may shine forth with a new brilliancy in this exacting de-

pertment of acting. Trials With Animal Actors.

It is to be feared that a new problem of much difficulty confronts the aspiring American dramatist. The threatening trouble lies in the insubordination of animais brought upon the stage to secure a realistic effect. Not long ago a hen thus used in a comic opera performance in Chicago finding stage life arduous and vain, abruptly decided to leave it, and dashed across the footlights into the parquet. Now comes the report of an intractable lamb, which, instead of playing its part with be-coming humility, made for the leading lady with lowered head, and after inflicting slight injuries proceeded to overturn and smash the stage accessories. It is evident coming humility, made for the leading lady with lowered head, and after Inflicting many, if not in all the world, has met with any different from the stage accessories. It is evident that if these unruly tendencies on the part of the stage admessed are to go unchecked in the stage accessories. It is evident that if these unruly redistic play in the future will be attended with peril. Lately there has been earled in the house of a leid in the dealth has a leid in the house of a

ple were she to become dissatisfied with her role and step over into the orchestra, would be utterly destructive of inusion. The writers interested in elevating the zoological drama should take necessary

THE MILLIONAIRE BURRO. but portraits on the tapestry in Kronburg Declared by Law to Be the Discoverer of a Mine.

From Ainslee's Magazine. The Millionaire Burro was self-made. He never had a pedigree. He was born to tol I wing the moonlit track along the shore and the rough life of the mountains. His companions were adventurers, eager for a "prospect," fond of a drink, seldom choice in their language, and just as seldom gentie toward the pack animal that carried their burdens up steep hillsides and down there is no getting them apart gullies in their search for hidden wealth. In 1883 the Coeur d'Alene mountains were known only as a picturesque range, where lighted, guessing merely that he might be deer roamed almost unmolested by hunters, pictures waven in the arras where trout leaped and multiplied in rushing streams, and where bears were commoner than men. But in the winter of 1883-84 the word flew abroad that these haunts "It is a perfectly safe guess, and our of game were seamed with gold. The prectors, in making use of pocket miniatures clous metal had been found on the north of the two kings, are sadly out of joint with fork of the Coeur d'Alene river, and thither rushed thousands.

It was in September of 1885 that Cooper & Peck of Murray, Idaho, had grub-sta S. Kellegg, an old prospector, to look for gold. Part of the outfit was the burro. Kelogg found some samples of silver-lead ore, but an assayer told Cooper & Peck that this mineral was of insumcient value to be Worth any trouble in that country and as a sequence the partnership was dissolved.

Kellogg, however, was not willing to give up. He showed his samples to Phil O'Rourke, an old Colorado miner, who recognized their value. The two immer-diately started out, laboriously packing their outfit on their backs. While entering the gulch at the mouth of Milo creek, Keithe 'great chamber' by the same William logg descried wandering in the solitude his Segar who objected to the roistering salutes. He writes that it is 'hanged with burro. When the partnership with Cooper tapistary of fresh coloured silke without & Peck had been dissolved the donkey had been turned adrift. The animal had wandered for two weeks, and now joyfully rejoined his old friend, and willingly carried packs of the tired prospectors.

But the pair found only '..oat' or surface re. Their search for a lead brought no results. One disappointed evening they made securely. In the dead of night the animal The next morning the two set but wrecked, in 1629, and again in the out to find him, strewing profanity as they searched. The tracks were plain, and wads burned to the ground, in 1859. The rem-nant shows fifteen of the 111 kings, from rocks and failen logs helped them keen the rocks and failen logs helped them keep the trail. It led along and down a steep precipice that they had difficulty in descending.

Finally, after entering a canyon and following it some distance, they saw the burro, standing immovable on the side of a half and gaz in movable on the side of a half and gaz in a shadal a steep the case. hill and gazing abstractedly across the can-The men stole cautiously forward, expecting a chase

But the burro remained like a statue. When the pair reached the animal's side they found that he was standing on an outcropping mineral vein, while he was gazing at the spot where shortly afterward was ound another outcropping of glistening ga-

At the place where the burro stood the Bunker Hill mine was located, Kellogg's name being signed as discoverer and O'Rourke's as witness. After talking the matter over, the two men concluded that if Kellogg was named as discoverer, Cooper & Peck might claim a share on the ground that their burro was part of the outfit, and that their burs was part of the their burst was part of the their burst with them. Consequently, the next morning the original notice was torn down and O'Rourke's name substituted as discoverer.

Returning to Murray the prospectors showed their samples, and a stampede started-but nobody knew where the was. O'Rourke confided in "Dutch Jake Goetz and "Con" Sullivan, however, and the latter two located the Sullivan mine at the point at which the burro had been grazing the day he stood on the Bunker Hill

After many discouragements the property was sold for \$1,500,000. Cooper & Peck sued for an interest in the mine, on the ground that the burro they had furnished in grubstaking was the real discoverer of the bonanza. Judge Henry Buck of the district court of Idaho, at Murray, affirmed their claim. In his decision, he said: "This court is of the opinion that the Bunker Hill mine was discovered by the jackass, Phil O'Rourke and N. S. Keilogg, and as the jackass is the property of the plaintiffs, Cooper & Peck, they are entitled to a half interest in the Bunker Hill and a quarter interest in the Sullivan claims.

Experiences of Opera Singers. New York Correspondence Chicago Inter Ocean. Speaking of his experience on "the road." the manager of an opera company said re-

cently: "Some of the company's experiences on its travels seem amusing in retrospect, although they were trying enough at the time. The changes of temperature were viclent occasionally. The most striking instance of this kind of discomfort came was given in a large exposition hall. There were no dressing rooms, beyond the compart of the cellar into square booths. It was so cold in this part of the building that the singers prepared for the opera wrapped in fur coats and wore these to the wings, and none of them dared to step a mement without some protection. Trunks sterview her, in order that her vivacity, were stored outside the building, and as a sprightly wit and ingenious ways may be described. The gossipy, descriptive interview is the fad now and the one who is incame for the performance. A valet would clean the snow from the top of a trunk, take out some article of apparel required and bring it into the dressing room, only to have the snow once more cover the trunk.

given in another large building. In order to light this properly it was found necessary to put in an elaborate electric plant, and the dynamo was stored under the dressing rooms. It was so intensely hot in these rooms that the perspiration poured are nature's own gift and not the result of from the faces of the artists, and they were artistic development. From an intellectual with difficulty able to make the necessary paint and powder stick.

able performance of the entire road season place. 'Faust' was to be sung at 2 The train was late and the performp.m. ance did not begin until 3:30. The baritone solo in the second act was entirely cut out, as were also Mephistopheles' serenade and the entire church scene. By means of these cuts it was found possible to end the opera a little before 7 o'clock, and that was necessary, as another performance was to begin at 8 o'clock."

Mr. Gillette's Tobacco Habits From the Boston Post.

William Gillette claims there is no righteousness in his tobacco reputation. He admits he likes a good cigar, but denies that smoking is with him a continuous performance, and asserts that coincidence rather than intention has made it necessary for him to simulate a devotee of the weed in Deyle, he says, who made Sherlock Holmes a worshiper of pipe and cigar, while it was the dramatic effect of tobacco, as indicative of the stoicism of the smoker, which appealed to him when he equipped Colonel Thorne of "Secret Service" with the habit. Yet he does not deny that a cigar is his most frequent stage companion. An odd result of the association is the preference which the actor now has for the extremely dry cigar. Before he smokes a cigar he places it on a steam radiator and lets it dry almost to the crumbling point. "I found," he explains, "that a damp, fresh cigar would go out if I laid it down for a few moments. That would not do, for the relighting might prove decidedly embarrass-ing. A dry cigar will burn on. So I took to drying the cigars I smoked on the stage, and after a time I got to like them. Now I cannot smoke a freshly made cigar."

Hauptmann Play Fails. From the Chicago Record

Gerhardt Hauptmann, who is considered by many the foremost dramatist in Ger-



The week in Washington has been a melodrama festival, with James K. Hackett's "Pride of Jennico" and Marie Burroughs' "Battle of the Strong" both pleasing their audiences. Manager Daniel Arthur expects to make some changes in minor parts of "The Battle of the Strong," and take it into New York a few weeks from now for

It would be difficult to imagine a more embarrassing situation than that in which Maurice Barrymore has just found himself. He has been busily denying the reports of his own insanity. The cool good humor with which he has undertaken this extraordinary task should of itself be sufficient to refute suspicion as to his intellectual equipoise. If there is anything that might be expected to overturn a man's reason it would be some such undertaking as this. It is the fate of theatrical celebrities to serve as targets for gossip of all kinds. It may be that the mediocre mind takes a certain pleasure in the belief that the nervous, magnetic temperament which enables a man to so outshine his fellows is hurrying him on to a paretic doom. Mr. Barrymore mental to him, both personally and professionally. He discussed the matter frankly and amiably, though with natural indigna-

"It is hard for a man to have to deny rumors of this kind at my time of life, he said, in his frank, almost boyish manphrase "at my time of life" sounded oddly enough, for he has a clearness of eye and complexion and a compact-ness of figure which a youth of twentyseven might envy. Yet Mr. Barrymore has a son Lionel, who is making rapid strides toward a rivalry of his father, and in another column may be found a reference to the doings of Ethel Barrymore, a young woman who reflects credit upon her parent-age and gives the volatile Maurice a perfect right to speak in the phrase of paternal dignity if he chooses to do so. "I have put the matter in the hands of my am and always have been a hard studythe hardest in the world. I had no idea that my forgetting my lines would be se'zed upon as so important a circumstance in Louisville."

would certainly seem that in a case of this kind it would be only common justice to give a man the full benefit of the doubt.

In the last two acts of the "Pride of suit and search for his royal wife, Princess Ottalie, he is beset by plots and ambushes laid to accomplish his downfad by the ambitious and villainous Prince Eugen, who desires the princess for his own. No one who sees Mr. Hackett engage Prince Eugen and his bravo hirelings in the third act and his vigorous sword play in the last would imagine that he was outraging the strict advice of a twentieth century physician in so doing, but such is the case. Mr. Hackett has been ait'ng since his Philadelphia engagement, and his work at the National this week has been at the expense of his nervous energies, which, although far above those of the average man, have reached their limit of

endurance. Mr. Hackett in his dressing room is a far different person from Basil Jennico, who gloried in the pride of his strength but a few minutes before. His two faithful stance of this kind of discomfort came dressers assist him to a couch where he when in one western city a performance reclines while they change his costume much as though they were handling an automaton. He confesses that he is pressed to the limit and that a rest is absolutely necessary, and he has decided to lay off next week to recuperate. In course of a short talk with Mr. Hackett a few even-ings since he confided the intelligence that he was surfeited with melo-dramatic-ro-mantic heroes and craves the genuine flesh and blood, human, article. His ambition is for a thorough-going American play; of the soil and representative, and he will shower the seven thousand beatitudes of Mohammed upon the head of the playwright who shall furnish him the oppor-

tunity and the man. Olga Nethersole last Saturday night added another link to the illustrious chain of Madgas who have been so brilliantly impersonated by Bernhardt, Duse and Modjeska. Miss Nethersole's portrayal of the rele displayed that wonderful emotional power and sympathetic magnetism which are nature's own gift and not the result of point of view the play was not performed with any remarkable strength. Outside Miss Nethersole's own work there was lit-tle to redeem it from the character of a literary reading rather than that of a dramatic performance. The personal welcome to Miss Nethersole was most enthustastic and curtain calls were repeated time and again after the second ac

It will probably be asked by the moralists whether Richard Savage, the so-called vagabond poet of the days of Dr. Johnson. whom Mrs. Ryley has made the basis of her new play, is a subject which the theatergoing public will accept or ought to accept. Several managers were inclined to frown on the work because it portrayed the career of an illegitimate child and of a mother inhuman enough to refuse acknowledgment of her offspring. It is not to be supposed that these managers took any issue from a sense of personal probity, but only so far as they imagined it might affect their box office receipts.

They would doubtless hall "Richard Savage" with open arms, no matter what his moral obliquities or inherited misfortunes if thereby they were assured of crowded houses, as they have such plays as "Camille," "The Conquerors," "Sapho," and the like; it is only human, especially theatrically human. This does not mean to say or imply that "Richard Savage" is a play of the salacious type. In the light of history we know that this is not at all probable, even though as yet it is unknown as a play. But at the same time we know it is a play with a theme which deals in abnormal

Whether the public ought to accept this Whether the public ought to accept this character as a subject for a play or any other character not calculated to shine as an idol for the domestic hearth depends entirely upon two points of view. A choice involves the query whether such an institution as the drama should exist. The "unco guid" and the rigid sectarians who shun the theater as a pestilence would naturally take the negative stand. To them anything that involves human vice, weakness or frailty is a subject for the revivalist rather than the dramatist, and to use it in the the

probable; that the normal and commonplace s obtainable at home, and that it is trivial

survey it at the theater. After all, it is not a matter as to whether the public should, but whether it will accept Mrs. Ryley's theme. If she has made dramatically interesting it will be effusively welcomed, no matter who was Richard Savage's father or how careless his mother. If, on the other hand, it is not dramatically interesting, the characters might be the archangels themselves enacted in propria persona and the play would still be voted slow even by the "unco guid."

Catulle Memdes, a French poet, whose pen is turned in a different direction from Rostand's, and whose lyrics out Swinburne the most Swinburnesque of Swinburne's, went to see "L'Aiglon" in Paris, and to write a criticism of it, describing the play. It will be seen he says good things of it, and the critique will be Interesting, on the other hand, as it comes from the pen of so eminent a French poet is Catulle Memdes. "Rostand's new play of 'L'Aiglon,' " h

writes, "was produced before the most

brilliant audience Paris could gather. The

play was halled unanimously by the crit-ics as the dramatic event of the century. Many of the critics consider it far superior even to 'Cyrano de Bergerac.' relates to the sad story of Napoleon's son Historical documents are sufficiently have put the matter in the hands of my to allow of great freedom in poetical fan-lawyer," he said, "and he will see that such cy. Rostand makes the youth a sort of reparation as may be possible is made. I French Hamlet, tortured by vast dreams which he is not able to carry out on account of the overwhelming circumstances in which he finds himself. The action takes place at the Austrian court. The duke. surrounded by frivoiity, fights single-hand-ed against hatred. Everybody seemed against his father, even Napoleon's widow, Marie Louise, who indulges in silly levity concerning her illustrious husband. carries on shameless flirtations under Jennico" James K. Hackett carries the very eyes of his son. Metternich's diplopart of the picturesque, though caddish macy has organized a systematic effort to hero, largely by force of arms. In the purballet dancers to sap his morals and health. Practically the whole drama consists of the duke's struggle against animosity and evil influences. The first three acts are filled with a succession of scenes wherein the duke in turn evinces the great admi-ration which he carries deep in his heart for his father, shows his self-doubting aspirations to succeed as the French peror, and denounces those who keep him in a golden cage. Here, thanks to the wonderful flexibility of the French laninstant With the fourth comes swifter acstadt and his grandfather, the Emperor of Austria, L'Aigion decides to spread his wings and attempt flight to France, where devoted conspirators assure him the na-tion awaits his appearance to upset King Louis Philippe and install the son of their beloved emperor. A princess of Corsican blood who is a devoted Bonapartist, dis-guised as the duke, throws off the police at a masked ball while the real duke escapes to join his partisans, who are awaiting him at Wagram.
"This fourth act, representing a

fete, with moonlight, soft music and Chinese lanterns swinging in orange trees, is full of movement and color, while the swift whereof 'Cyrano' gave such shining examplains with the dawn faintly tinting the sky. Just as horses are brought forward for the duke's escape the party is surrounded by Metternich's police. The con-spirators are taken away, all save L'A!glon, who is allowed to remain to witness the death throes of his faithful Flambeau, an old grenadier of his father, who stabs himself rather than fall into the hands of the Austrian police. Then comes a most tragic and moving scene. Left alone with corpse and amid the silence of those vast plains, the duke's mind becomes a prey to a terrible hallucination. From the battlefield where his father hurled armies against armies gradually there rises over the night wind a subdued but immense and terrible human moaning, made by the thousands who had died there. Reichstadt sees maimed bodies, legless trunks, soldiers with horrible wounds creeping from every-where toward him, like a rising tide, howling reproach toward the son of their heart-less murderer. He begs for mercy, finally offering himself to heaven in expiation. The this poor, ill-fledged eaglet, surrounded by his mother and friends. History says he died from consumption, but Rostand's play Napoleonic soul yearned for a Napoleonic lestiny which fate denied him. Nothing except seeing the performance can give any idea of the wealth of detail which this apparently dry outline and makes such a fascinating, uplifting wonder-compelling drama of the whole."

Harry Lacy gives the following interest ing account of how he happened to come into "The Still Alarm." He was about to produce a play called "Almost a Life," by Marcus Clark, and was booking time for it when he met Joseph Arthur coming out of the office of Hayden, Brooks & Dickson's private office. He had the manuscript of "The Still Alarm" under his arm, and it had been rejected by this triumvirate of managers. Mr. Dickson said to Joseph Arthur, pointing to Harry Lacy, "Here is man who will produce your play for you." Mr. Lacy asked what the play was about and Mr. Arthur said, "I am tired of talkand Mr. Arthur said, "I am tired of talking about it. It will never be produced." He explained briefly the sensation of the engine house scene and Mr. Lacy, who was then departing for his country place, said he would read the play at 9 o'clock the next morning. He kept his appointment and read as far as the third act without stopping. Mr. Lacy secognized at once the possibilities of the play and said he would produce it. The matter was settled very quickly. Mr. Arthur offered to sell the play for \$700, but Mr. Lacy preferred to make the production on a partnership arrangement. The play was produced at the Fourteenth Street Theater on the 30th of Fourteenth Street Theater on the 30th of August, 1887, during an excessive hot wave, and made \$1,500 profit the first week, and from that time on until Mr. Lacy and Mr. Arthur separated as partners "The Still

this season includes J. H. Gilmour, Edwin Arden, Percy Lyndal, Eugene Jepson, Os-wald Yorke, Joseph Francocur, J. H. Benwald Yorke, Joseph Francoeur, J. H. B rimo, Wm. Lewers, Edward Lester, Peyton Carter, Clayton Legge, Wm. Irving, Ida Waterman, Sareh Berry, Sarah Converse, Ellie Colimer, Margaret Gordon, Frances Comstock, Edith Scott, Beatrice Morrison and others. Only a Saturday matfnee will be given during this engagement.

LAFAYETTE SQUARE THEATER— Next week the Lafayette Square Stock Company will be seen in a revival of Ed-win Milton Royle's highly successful senti-mental comedy, "Friends," in which the actor-author scored so well five or six seasons ago. The play has never been done in Washington except by Mr. Royle, though since that gentleman regretfully laid it aside after its term of service was over, the various stock companies throughout the country have presented 'Friends' with great success. The play is a picture of New York Bohemian and professional life, which is not only true to nature, but appeals to the sentimental side of theater-goers as well. The story concerns the love affairs of two particular cronies in New York, each of whom is in love with an operatic prima donna, Mlle. Marguerita Otto. The friends are a poet and a planist, respectively, and their love affair is complicated by an objectionable father of the prima donna. The planist plays beauti fully, but the writer of the poems gets the best of the bargain and the prima donna's love. In next week's production Percy Haswell will be seen in the role of Mile. Marguerite Otto, the prima donna from the Metropolitan Opera House. The role will offer her opportunities of a delightful character. Eugene Ormonde will be seen in the leading male role of John Paden, jr., the friend who writes poetry, while Charles Wyngate will have a strong sympathetic role as Adrian Kaije, the pianist. The difficult and exacting character role of Hans Otto, father of the prima donna, will be in the hands of John T. Sullivan, who may be relied on to give a good account of himself. Walter Craven, Robert Rogers, Frederick Sillivan, Alma Kruger, Katherine Field, Hortense Nielson and Anna Lee Busson will also appear. There are four acts in "Friends," showing successively the lodging house of the friends, a drawing room at Marguerita Otto's, the apartments of a theatrical manager, and the green room of the opera house. Scenic artists are now at work on these settings, and Stage Director Walter Clark Bellows promises a complete production Monday There will be the usual Wednesday and Saturday matinees.

Master Joelson talks fluently of his short

nome, his parents living in the so

career and with an assurance that speaks well for his future. He is about fifteen

years old and claims Washington as his

part of the city. The elder Joelsons left Rus-

sia six years ago and came almost directly to this city. From the time he could first

frame words Asa has been a warbler, but last season was his first on the stage. He

appeared with the Al Reeves company. His emarkable voice has only developed dur-

ing the past year. When the Reeves show

closed the season he returned to Wash-

ington and appeared at Glen Echo and other suburban resorts. Miss Behler heard

him sing in New York and he was en-

gaged for this season, earning a good sal-

ary that is very much appreciated by his

the cities visited by the Victorias this sea-

son young Joelson has proved a sensa-

The fire scene in Still Alarm was partly

the result of an accident. Mr. Arthur had

been lying ill for three weeks at the Palace

said the fireman, "We might then

four distinct characters

'What is a still alarm," said Mr. Arthur.

attracts many women to her performances

COMING ATTRACTIONS.

COLUMBIA THEATER .- There seems to

Savage," which Mr. Henry Miller is to pre-sent at that house during the ensuing week.

The story fundamentally follows John

author introduces several imaginary char-

acters, which lend the play its romance and heightens its melodramatic flavor. Of

these the principal ones are Elizabeth Wil-bur, Savage's sweetheart; Metcalf, an ac-

rival, to which may be added Jane, whose

love and jealousy of Sinclair cause her to sacrifice Richard Savage at the great cli-max of the play, where he is accused of Sinclair's murder. The story of the play also rehearses Richard Savage's vain ap-

peals for the affection of his mother, who

not only refuses it, but denounces him as an impostor. Two love themes are intro-duced—one of them being Savage's affection

for Mistress Wilbur and the other the pas-sion he unconsciously inspires in the heart

concerns his ever varying fortunes. It is intended to picture Richard Savage as an ardent lover, a delightful Bohemian, a care-

less philosopher. His pr.de and passion and fitful temper lead him into fights and brawls in one of which he is unjustly accused of

murder and thrown into prison, where he dies a death thoroughly and uniquely con-

whose name be utters with his expiring

NEW NATIONAL THEATER.-At the

Two scenes, showing, respectively,

enough to be associated with. The

Joseph Wheelock.

tor, and his chum; Sinclair, his enemy and

son's biography of Richard Savage.

get a 'still alarm.'

Paga" cha acquimag

Page.

an alarm by telephone.

parents, who have a large family. In all

He

Hotel, Cincinnati. He could sleep but little and whenever he could get into a good CHASE'S NEW GRAND .- The program which has been engaged by Manager Chase for next week bristles with amusing, arsleep the big alarm from a fire engine house across the street was sure to waken him, and he would often get out of bed and watch with curiosity the hitchup in the engine house over the way. One night the intistic and startling features. Combined with Grand a continued period of the exceptional terior of a modern engine house with its presperity which has been marking the catrained horses, sliding pole, hitchup and reer of his theater and to add materially to departure for a fire with all the animated its popularity with the playgoers. The bill ncidents connected therewith would make is headed by the famous Allison troupe of a thrilling stage picture. The idea had a acrobats, seven in number, whose feats of great hold on him, and he at once began to write a play. He had models of the engine and scene made and then secured his new, and nothing that was practiced in the patent stage rights. When he was able to old school of athletics is touched by them go out, he would go across the street and in their demonstrations of what startling get points from the firemen. He conceived the part of Jack Manley with a view to dignifying and ennobling the character of the part of Jack Manley with a view to dignifying and ennobling the character of the complete the convenient of the conveni the modern fireman, in which he has succeeded so well. At first he decided to call his play "The Plebeian," but one day he went over to the engine house and as he well-known planist. Aside from its comical features there is much had written the piece as far as Gorman, music of merit interwoven in the travesty. the villain, whom he for dramatic pur- Bessle Munroe, one of London's poses causes to cut the wires in act 3, serio-comics and dancers, is making her with a view to satisfying himself as to first American appearance and should prove whether this could or could not be accomplished in an engine house, said to one of the firemen: "Suppose your alarm got out brated American travesty artists, will preof order and a fire should break out, how would you be notified?"

sent their latest musical farce, entitled "The Mysterious Pill," a sketch that is full of melody and crisp comedy. Clayton, Jen-kins and the indefatigable "Jasper," after "What is a still alarm," said Mr. Arthur.

The fireman replied that it was a message brought into the house by a messenger or Circus." The other features of the bright bill are A. O. Duncan, the ventriloquial comedian; Buoman and Adelle, clever young Lulu Glaser is one of the most tastefully people, in the farce comedy "A Door Key." dressed of all stage women, and the fact and the marvelous Hoopers, sensational that in her new opera of "Sweet Anne hoop rollers and jugglers.

strongest attractions now touring the popular-priced theaters is that of Towers & Potspecially to inspect her costumes. In "Sweet Anne Page" Miss Glaser first appears as a village lass dressed in a becoming rustic dress. Then as Conchita in the costume of dress. Then as Conchita, in the costume of a Spanish dancing girl. The dress in this his original creation of the part of Jack Manly, the fireman hero, and for the introduced in Hayana last duction of many new and marvelous me-chanical and electrical devices in the enspring and is as correct and appropriate as it was possible to make it. Miss Glaser gine house and fire scene. Joseph Arthur's "Still Alarm" was for many years the chief sensation of the American stage, and crethen appears as the "simple little maid who went to church one day" in a dress of white silk with hat to match. In the last act she ated wonderment in London, achieving one wears a court dress resplendent with strands of pearls and clusters of diamonds, of the earliest genuine triumphs for an American attraction. Harry Lacy has as a member of the royal retinue of Wil-liam of Orange. It would be difficult to find played the part of Jack Manly 1.510 times in American and 130 times in London. It a more comely creature upon which to dis-play such triumphs of the dressmaker's art than Miss Glaser exhibits in "Sweet Anne is a matter of history that the lightning hitch-up revolutionized the methods of the London fire department. The supporting cast will be a strong one. The scenes of the engine house and fire will be realistic and sensational. The fire effects are produced entirely by novel electrical devices and without the use of any fire whatever. be a pretty general conviction that the pa-trons of the Columbia Theater have quite a genuine treat in store for them in "Richard The engine and horses will be seen dashing hrough the streets for two minutes in full view of the audience, the whistles blowing rushing after the engine. The prices for this engagement will remain the same, with usual Tuesday, Thursday and Satur-The new play is the work of Madeleine Lucette Ryley, and is a distinct and radical departure. The play is written on a dignified plane, and contains many literary gens in its dialogue. It belongs distinctly to the realm of melodrama.

The story fundamentally follows John-

BIJOU THEATER.-Though Sam T. Jack, the great manager of burlesque organiza-tions, is dead, the company he originally organized is still intact, and with the addigamzed is still intact, and with the addition of new features will appear all next week at the Bijou Theater, commencing Monday matinee, January 7. The performance opens with a satirical burlesquecomedy, entitled "A Hayseed Soubrette," from the pen of Geo. Totten Smith, and is followed by an olio of exceptional merit.
Mabel Hazelton, soubrette: Lew Hawkins,
the funny man; Fisher and Clark, comedy
acrobatic artists: Julia Natus, instrumetalist; Pete Griffin, the man on comedy legs; Beatrice, contortion dancer; Hoyt and Neff, the laugh looseners; Wallace and Allen, two up-to-date girls; the Simpsons, James and Flora, musical experts, and Lulaine and Darrell, the wonders of "Roman Rings." The closing burlesque, "The Sapho Trial," while following all the leading features of that famous trial recently held in New York, is full of comedy and replete with music and pretty costumes. Two special features this year are the oriental dance, the "Pas Ma La," and an original production of Sam T. Jack's famous "Living Pictures," with special scenery, mechanical and electrical effects.

KERNAN'S LYCEUM THEATER .- "The

sistent with his life. His death scene is said to be anything but melblramatic; he flings Gay Morning Glories" Burlesque and Vaudeville Company will begin a week's engagement at Kernan's, commencing next taunts and sarcasm broadcast to the bitter end, his only religion being Miss Wilbur. Monday matinee. The company has been playing to good houses all over the country. The program opens with a new burletta, entitled "Blue Birds of Broadway on the Beach," in which a score of girls will interior of Lord Tyrcognell's house and the streets of old London, bld fair to make the Beach," in which a score of girls will be seen in gorgeous array. An all-star olto will be seen, with Emily Walt and the Visible Choir, the Limber Girl and the Tad, the German Comedy stars, in the laughing hit, "Prof. Schilit;" Judge and Smith, eccentric acrobats; Sabine, assisted by Mile. Vera, the great novelty dancer, in their latest creation, entitled "The Irish Contractors and Typewriter," and the Broadway Trio. The performance concludes with "A Gay Reception on Mul Kayes' Visit," in which the entire company will be seen again with more startling costumes. The McGovern and Gans fight pictures, which created so much talk through the country on account of the fight being pronounced spurious, will be seen during the performance. more or less of a sensation. The cast is such a one as few stars are fortunate prominent players are Florence Rockwell Mrs. Thorndyke Boucicault, Jennie Eustace, Arthur Elliott, Owen Fawcett and National Theater next Monday evening Charles Frohman will present Maude Ad-ams in "L'Aiglon" for six nights and a Satams in "L'Aiglon" for six nights and a Sat-urday matinee. Miss Adams acted the role of the Eaglet, Napoleon Bonaparte's un-fortunate son, exactly seventy-five times at the big Knickerbocker Theater, New York city. She broke every tecord for big re-ceipts at the Knickerbocker; and when it is understood that she maintained this mar-velous record all through a ten weeks' en-gagement, and could have kept it going longer, an adequate idea may be had of

SOUSA'S BAND.—It was no small under-taking, that of a concert tour of Europe with an American band, and the tremendous gagement, and could have kept it going longer, an adequate idea may be had of how unusual and brilliant her metropolitan triumph in "L'Alglon" was. The financial results speak for themselves. The artistic success she made is proclaimed in the great outpouring of the public during the last two weeks of her Knickerbocker Theater engagement, when many who had seen with an American band, and the tremendous success achieved by Sousa on the continent, particularly in Germany, the home of the military band, is therefore all the more remarkable. The result was a vindication of Sousa's pet theory that human nature even in music is the same the world over, for he soon found that his foreign audiences liked the very same kind of musical pabulum that finds greatest favor with his American listeners. The dash and verve of American music in general and the swing and spirit of the Sousa marches in particular appealed to them strongly. The character of the Sousa concerts was very different from the accepted ideas, but the audiences took very kindly to the Sousa encores and the constant succession of musical numbers, something that has never been known before in Europe. Sousa will be warmly welcomed when he brings his last two weeks of her Knickerbocker Thea-ter engagement, when many who had seen her before in the character of the Eaglet again visited the theater.

In "L'Aiglon" Miss Adams appears for the first time in male costume. The Ros-tand story concerns the last days of Napo-leon II, who dies before he reached the age

The sale of seats will open Wednesde

LULA GLASER IN "SWEET ANNE PAGE."-Miss Glazer's training fits eminently for the class of work she has to do in her new opera, "Sweet Anne Page." which will be seen here at the Columbia Theater for the week commencing January 4. For nine seasons Miss Glaser was the prima donna soubrette of the Francis Wilson Opera Company, and during that period appeared in the leading female parts every opera which Mr. Wilson produced both in his regular and auxiliary seasons.

In her new opera Miss Glaser assumes four distinct disguises, each widely different in character. Her long and varied training in this line of work, her natural qualifica-tions, her talent, grace and comeliness equip her admirably for the multifarious of Anne Page.

"Sweet Anne Page" was written expresly for Miss Glaser. Louis De Lange and Edgar Smith wrote the book and W. H. Neidlinger wrote the music, and the ed bination is a very happy one. The scene of the opera is romantic Devon, and the time 1688, during the turbulous times the dethronement of King James II by William of Orange.

THE PITTSBURG ORCHESTRA. - The Pittsburg Orchestra, under the leadership of Victor Herbert, and with Mme. Schumann-Heink, will give a concert at the Co-lumbia Theater the afternoon of the 23d instant. This orchestra was organized in the fall of 1895, following the dedication of Carnegle Institute. Mr. Carnegle's gift for education of a building that should centain a music hall was the incentive that brought the orchestra into life. Though existing in sympathetic alliance with the great work emanating from Carnegie Institute, the orchestra is independent of it. The present is the sixth season. The seventy-five play-ers are under strict contract for twenty-one weeks, devoting their entire time to the daily rehearsals and concerts, and during this period eighteen evening and eighteen afternoon concerts will have been given in Carnegie Music Hall, Pittsburg, and more than thirty concerts at places as remote as Boston and Ann Arbor. The expenses this season, which will exceed \$75,000, are guaranteed by a group of public-spirited men, anteen by a group of public-spirited men, to whom is largely due the earnest position in music the city of Fittsburg holds today. The conductor of the orchestra is Victor Herbert, whose art education, experience, ardent temperament and wisely directed energy in the rehearsal room are qualities that his players instinctively feel.

PLATON BROUNOFF LECTURE RE-CITAL.—Platon Brounoff, who will give his unique lecture recital on Russian life and music next Wednesday night at Luther Memorial Church, is a most interesting personalty. As lecturer he is impressive by his eloquence and wit; as singer, gifted with a beautiful baritone voice; as planist, fin-ished and sympathetic, a pupil of Rubinstein and Tschaikowski. He speaks fluently six languages, is a composer of note, conductor of an orchestra and of several prom-inent choral societies. At 'he coming lec-ture recital he will be assisted by a string quartet and by some violenced soles of Ernest Lent. The lecture proves fascinating not only to the musical but to every person of average culture. Brounoff structs most entertainingly and holds the closest attention of his audience

BERNHARDT AND COQUELIN.-These two great artists, supported by their own carefully selected Parisian company of seventy persons, will appear in this city at the National Theater on Monday evening. January 14, giving eight performances selected from their repertoire, which includes Rostand's two avowed masterpieces "L'Aiglon" and "Cyrano de Bergerac," Dumas' greatest play, "La Dame aux Ca-melias"—("Camille"); Sardou's brilliant creation, "La Tosca," and Shakespeare's "Hamlet," with Mme. Bernhardt in the title role and Coquelin as the gravedigger. The excellence of the company has been commented upon in New York and Philadelphia, and it seems no exaggeration to state that each member of the organization can quite justly lay claim to the title-"artist." It is quite safe to say that in each city of the brief tournee, the advent of this organization will not only be one of the most interesting theatrical events of the season, but of many seasons past and to come, Mme. Bernhardt and M. Coquelin both appearing at each perform-

POLITE VAUDEVILLE ANNIVER SARY.-Manager Chase is preparing to celebrate in fitting style the second anniversary of the establishment of polite vaude ville in Washington. The week beginning January 14 marks the eventful period, and it will be a gala occasion throughout. A magnificent bill of acts that are all star engagements will be headed by Marshall P Others included in the brilliant array wil be McIntyre and Heath, the far-famed "Georgia Minstrels;" the vivacious little con:edienne, Patrice, in her spectacular piaylet, well termed "a Broadway produc-tion in vaudeville;" the three Yoscarrys gentlemen acrobats; Musical Dale, the wonderful campanologist, the 'king of the bell ringers;" John D. Gilbert, and a host of

ENGLISH GRAND OPERA .- "A.da. Verdi's masterpiece, by the Metropolitan English Grand Opera Company, as the inaugural bill for Washington's only season of grand opera in English, will enlist, in addition to an all-American chorus of 100, a ballet of twenty, an orchestra of fifty and a large force of supernumeraries, a group of the most popular artists of the organi-zation, which, under the direction of Maurice Grau and Henry W. Savage, comes from the Metropolitan Opera House, New York, The cast is as follows: Aida, Phoebe Strakosch; Amnerls, Louise Melsslinger; Rhadames, Philip Brozel; Amonasro, Win-fred Goff; Ramfis, Ciarence Whitehill; the King, E. N. Knight. Four of these singers are new to the operagoers of this city. Miss Strakosch, Mr. Brozel, Mr. Goff and Mr. Whitehill. Miss Meisslinger is well remembered for her appearance the Metropolitan Opera Company. The rethe Metropolitan Opera Company. The repertoire for the remainder of the week has been scheduled as follows: Tuesday, "Faust;" Wednesday matinee, "Romeo and Juliet;" Wednesday evening, "Carmen;" Thursday, "Il Trovatore;" Friday, "Lohengrin;" Saturday matinee, "The Mikado," sung with a grand cast, and Saturday night the most forces of double bills, "Gayalle," the most famous of double bills, "Cavalie-ria Rusticana" and "I Pagliacci" The company to be heard in this repertoire will include, in addition to those already mentioned: Zelie de Lussan, Grace Van Studdiford, Grace Golden, Kate Condon, Della Niven, Joseph F. Sheehan, Lloyd d'Aubigne, William Paull, Homer Lind, Lempriere Pringle, Forrest Carr, Harry Davies, Frank Ranney. Every opera will be staged in the same manner as regards scenery, costumes, properties, electrical effects, armor and other paraphernalia as at the Metropolitan other paraphernalia as at the Metropolitan Opera House, New York. The prices will range from 50 cents to \$2, about one-third of the amount usually enarged for similarly elaborate productions of grand opera. The sale of seats and boxes will begin at the box office of the National Theater on Thursday, January 17.

Maude Adams in "L'Aiglon" is said have taken in \$135,000 during the ten weeks' engagement in New York.

"The Honorable Peter Sterling" has been dramatized and Stuart Robson will probably

present it before the close of the season. Harry Morris opened the first regular bur-esque house in New Orleans last Sunday. May Howard's company was the attrac

Augustus Thomas is writing a new play for Kirke La Shelle which will have its first presentation in New York at an early

Bernhardt's scale of prices in New York was \$1.50 to \$5, but in Philadelphia it was found advisable to make the reduction from

Lord Francis Hope, the husband of May Yohe, is reported to have been approached by a vaudeville agent with an offer to go on the stage.

"Quo Vadis" at popular prices is being played in New York with Wilton Lackaye, Aubrey Bouckault and Elita Proctor Otis leading the cast.

The London manager who so persistently clung to Madge Lessing evidently knew his business. She has been a great success in